

RECH3

III International Meeting on Retouching of Cultural Heritage.

MUSEU NACIONAL SOARES DOS REIS

23rd-24th October 2015 | Porto



BOOK OF ABSTRACTS

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PROGRAM | 23-24 October 2015

1st DAY - 23 October 2015

9:30-10:00	RECEPTION
10:00-10:20	OPENING
MODERATOR: Ana Bidaarra - <i>Cinábrio, Conservação e Restauro; Universidade de Aveiro.</i>	
10:20-10:40	The multi-spectrum of retouching and the quest for minimalism: two different methodologies at National Museum of Soares dos Reis Salomé de CARVALHO, Mariana HERRIGES
10:40-11:00	May cleaning methodologies be regarded as a method of color integration? Alexandre Filipe Sousa FERNANDES, Elsa MURTA
11:00-11:20	The treatment of lacunae, Gestalt psychology and Cesare Brandi. From Theory to Practice Giuseppe AGULLI, Liliana SILVAREACTE
11:30-11:30	DISCUSSION
11:30-11:40	COFFEE - BREAK
11:40-12:00	Approaches to Restoration at the Hamilton Kerr Institute, Cambridge and the Use of Egg Tempera as a Retouching Medium Mary KEMPISKI
12:00-12:20	Use of retouching colours based on resin binders - from theory into practice Barbora Gosar HIRCI, Lucija Močnik RAMOVIČ
12:20-12:40	Chromatic reintegration of 20th century monochrome photographs showing plain and textured paper surfaces Leonor LOUREIRO, Cátia SILVA, Ana Catarina ROSA
12:40-13:00	DISCUSSION
13:00-13:00	LUNCH
MODERATOR: Leonor Laureiro - <i>Instituto Politécnico de Tomar</i>	
15:00-15:20	Further Developments on the use of BEVA® Gesso-P in fills and Solutions for Reintegration of a large loss Raquel MARQUES, Leslie CARLILE
15:20-15:40	Problematic of the integration of outdoor bronze sculptures - case study of the sculptures from National Museum of Contemporary Art of Chiado' Garden Belmira MADURO, Mariana CARDOSO, Ana FRYXELL, Polina SEMENOVA, Kai KAWADA
15:40-16:00	Color retouching in the training of craftsmen from Oficina Escola de Mangueiros Maria Cristina Coelho DUARTE, Débora dos Santos LOPES
16:00-16:20	Decoding Old Masters painting techniques in retouching: Examples from the Croatian Conservation Institute Sandra ŠUSTIČ
16:20-16:40	DISCUSSION
16:40-17:00	BOOK PRESENTATION "BRIEF MANUAL OF MIMETIC RETOUCHING"
17:00-18:00	POSTER SESSION / PORT WINE RECEPTION
20:00	CONFERENCE DINNER

2nd DAY - 24 October 2015

MODERATOR: Rui Bordoalo - <i>Laboratório HERCULES, Universidade de Évora</i>	
10:00-10:20	The material and the image: overpainting and retouching in the "Life of Christ" triptych belonging to the Saint John, the Baptist, church in Tomar Erica ERES, António João CRUZ, Cátia REGO, Maria Teresa DESTERRO, Sónia COSTA, António CANDEIAS
10:20-10:40	Hand building a Low Profile Textured Fill for a Large Loss Francisco BRITES, Leslie CARLILE, Raquel MARQUES
10:40-11:00	Bringing the Rembrandt back to life. The retouching of the Saul and David by Rembrandt Carol POTTASCH, Susan SMELT
11:00-11:10	DISCUSSION
11:10-11:30	COFFEE - BREAK
11:30-11:50	The preferred chromatic composition of unfamiliar paintings is similar to original Sérgio A.C. NASCIMENTO, Kijitjo AMANO, Cristina MONTAGNER, Maria J. MELO, Mécia VILARIGUES, Maria Helena de FREITAS, Ana BAILAO
11:50-12:10	Hyperspectral imaging applied to the study of paintings colour metamerism Luis Bravo PEREIRA
12:10-12:30	3D Retouching of Virtual Objects Frederico HENRIQUES, Catarina PEREIRA, Vanda AMARAL, António CANDEIAS, Alexandre GONÇALVES, Eduarda VIEIRA
12:30-12:50	Retouching and reconstruction of major compositional losses in paintings: The use of digital reconstructions based on related historical material Sarah MABEY
12:50-13:00	DISCUSSION
13:00-13:20	CONFERENCE CONCLUSIONS - Announcement of RECH4
13:20-13:00	LUNCH
PRACTICAL DEMONSTRATIONS	
- <i>Vision demo corner</i> Presented by students from Vision Sciences from University of Minho	
- <i>Egg tempera as a medium for retouching</i> (Presented by Mary Kempiski from Hamilton Kerr Institute)	
- <i>Conservation of Tiles</i> (Presented by Ana Vêlosa e Luis Martz from Aveiro University)	
- <i>3D Virtual Reconstruction</i> (Presented by Frederico Henriques from Catholic University of Portugal, Research Center for Science and Technology of the Arts (CTIAR))	
- <i>Colour Discrimination tests</i> (Presented by Ana Bailao from Catholic University of Portugal, Research Center for Science and Technology of the Arts (CTIAR))	
18:00	END OF THE MEETING

POSTER SESSION

ID	AUTHORS AND TITLE
I	<i>Convid fundat Research: low-cost Multispectral Imaging</i> Antonio Coarinho
II	The "value function" attributed to cultural heritage as a criterion for reconstruction or reintegration of the paintings Ana Calvo, Ana Baldo
III	Researches on the restoration of mosaics - selecting the retouching method Ana Bidaarra, Filipa Quaresma, Pedro Arcues
IV	Materials and techniques for retouching glass plate photographic negatives in the beginning of the 20th century Catarina Pereira
V	Different hands, different paintings, one retouching Gloria Nascimento, Sofia Gomes, Carolina Ferreira, Joana Júlio, Mercedes Lorena, António Candeias
VI	Adriano de Sousa Lopes, Batalha entre Gregos e Troianos - The Painting Collection of FBAL. Lúcia Querido Cardeira, Fernando António Baptista Pereira, António Candeias, Sónia Costa, Lúcia Carvalho, Maira Mares
VII	Conservation of gilt ornaments and polychromes of the church of the monastery of St. Benedict in Rio de Janeiro, Brazil Daniela Seg. Gomes, Leão Santos, Cláudia Nunes
VIII	An Investigation into the Image Re-Integration of Alibonh Paintings Mohamed Abdeldayem Soltan
IX	Retouching methodology when a painting is composed of several paintings Ruta Khasulyte
X	Hiding in the background. Painting out two non-original coat of arms on Frans Hals' portraits of Jacob Ojken and Aletta Hansmans Sanna Mieloni
XI	Filling as retouching: the use of colored fillers in the retouching of contemporary paintings Sílvia Garcia Fernández-Vila
XII	Research on Image Sofia Gomes, Mercedes Lorena
XIII	Study of technology and condition survey of pigments of marble elements on the academy of Athens Theodor Angeliki, Christou Vasiliki



THE PREFERRED CHROMATIC COMPOSITION OF UNFAMILIAR PAINTINGS IS SIMILAR TO ORIGINAL

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ABSTRACT

The aim of this work was to compare the preferred chromatic composition for unfamiliar paintings with the original. Stimuli were images of paintings generated by rotating the color volume around the L^* axis in CIELAB color space. The images were presented on a CRT. Four paintings were abstract from Amadeo de Souza-Cardoso, two had figurative elements from the same painter, two were abstract and two were figurative from other painters. In each trial a painting selected at random from the set was presented with its color volume rotated by angle selected at random. The task of the observer was to adjust the angle of the chromatic rotation for best subjective impression. Three groups of observers carried out the experiment: 50 without previous knowledge of the paintings, 8 experts in art but unfamiliar with the paintings tested and 6 experts in the paintings of Amadeo de Souza-Cardoso. It was found that the distribution of angles selected for data pooled across paintings for the non-specialist observers could be described by a Gaussian function centred at -2 deg, i.e. close to the original colors of the paintings, and with a FWHM of 64 deg, just about 1.5 above the threshold to detect a chromatic change.

KEYWORDS:

Preferred chromatic composition; Amadeo de Souza-Cardoso

BRIEF BIOGRAPHY

Sérgio Nascimento (<http://online.uminho.pt/pessoas/smcn/>) graduated in Physics and has a PhD in Color Science. He is Associated Professor at the Department of Physics of the University of Minho, where he teaches courses in Physics, Optics and Vision Sciences. His research interests are colorimetry and color vision, in particular, applications of multi and hyperspectral imaging, color constancy and color rendering, color in art and models of color vision. He has more than 100 papers published in the areas of color vision and colorimetry.